LEAD GLAZED POTTERY

SGRAFFITO PIE PLATE (12 inches).
The "Mischianza."
Southeastern Pennsylvania, 1786.
Museum No. '00–20.

ART PRIMER CERAMIC SERIES, No. 3

PENNSYLVANIA MUSEUM AND SCHOOL OF INDUSTRIAL ART

LEAD GLAZED POTTERY

PART FIRST (COMMON CLAYS)

PLAIN GLAZED, SGRAFFITO
AND
SLIP-DECORATED WARES

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PREFATORY NOTE.

The *Art Primers* of the Pennsylvania Museum and School of Industrial Art are designed to furnish, in a compact form, for the use of collectors, students, and artisans, the most reliable information, based on the latest discoveries, relating to the various industrial arts. Each monograph, complete in itself, contains a historical sketch, a review of processes, descriptions of characteristic examples of the best productions, and all available data that will serve to facilitate the identification of specimens. In other words, these booklets are intended to serve as authoritative and permanent reference works on the various subjects treated. The illustrations employed, unless otherwise stated, are reproductions of examples in the collections of the Museum of the Pennsylvania Museum and School of Industrial Art.

In these reviews of the several branches of ceramics, the geographical arrangement used by other writers has given place to the natural or technical classification, to permit the grouping of similar wares of all countries and times, whereby pottery, or opaque ware, is classified according to *glaze*, its most distinctive feature, while, on the other hand, porcelain, or translucent ware, is grouped according to *body*, or *paste*.

Lead Glazed Pottery is of two varieties:

1. Earthenware of red, brown, or buff body (common clays).
2. Earthenware of white or cream colored body (white clays).

In the preparation of a Primer on *Common Lead Glazed Pottery* the author has consulted the principal authorities on the subject, and he is particularly indebted, for many of the facts presented, to *The Art of the Old English Potter*, by M. L. Solon; *Early English Pottery, Named, Dated and Inscribed*, by John Eliot Hodgkin and Edith Hodgkin; *Tulip Ware of the Pennsylvania-German Potters*, by Edwin A. Barber; *Histoire Générale de la Faience Ancienne*, by Ris Paquot; *English Earthenware and Stoneware*, by William Burton; South Kensington Handbook on *English Earthenware*, by Prof. A. H. Church; *Ceramic Art in Great Britain*, by Llewellynn Jewitt; *The Art of Pottery*, by Joseph Mayer.

E. A. B.

LEAD GLAZED POTTERY.

PART FIRST (COMMON CLAYS).

CHARACTERISTICS.

Earthenware made of the ordinary, coarse clays, containing more or less iron and other impurities, which impart to the baked ware a red, brown, or buff color, is usually glazed with lead, either in the form of powder dusted on the surface, or in combination with water thickened with fine clay, as a wash, which may be applied with a brush, or into which the ware may be dipped. The heat of the kiln melts the lead, which covers the surface as a transparent glass, sometimes being entirely clear and colorless, but, in the commoner varieties of ware, usually possessing a yellowish tint. Glaze composed largely or entirely of lead intensifies the color of the clay, making it appear darker, as though covered with a heavy coating of varnish. This effect can best be observed on the under sides of plates or other objects, where the glaze has run over the edge. The parts covered by the glaze are dark and rich in color, while the unglazed portions are much paler in tone. The body, being quite soft and porous and imperfectly baked, does not combine with the glaze, which is harder, and liable to craze, or crack, and peel off. Sometimes the glaze is darkened by the addition of a small quantity of manganese, when it becomes brown or chocolate colored, while a larger proportion renders the glaze black and opaque. Green color is obtained by the introduction of verdigris, or oxide of copper. When lead glaze is applied to white slip the appearance is somewhat similar to that of the white tin glaze of Delft ware, but the lead glaze can be distinguished from the stanniferous enamel by its transparency, while the latter is opaque and putty-like in appearance. Lead glaze, unless artificially stained, does not conceal the decorations or coloring of the clay beneath. Tin enamel, on the other hand, obscures the colors it covers. The decorations must be painted *on*, or *in*, the dense white enamel.

ORIGIN.

Lead applied to pottery as a coating to render it impervious to liquids, was used in Europe as early as the twelfth century. Dr. W. C. Prime, in his *Pottery and Porcelain of all Times and Nations*, states that there is reason to believe that lead-glazed pottery was made in Italy "from the eighth to the fifteenth century," at which period stanniferous enamel began to take its place as a covering for pottery which was to be decorated by the application of colors, but the more ordinary varieties of earthenware continued to be glazed with lead through the following centuries down to the present day.

Common Lead Glazed Pottery may be divided into four groups, as follows:—

I. Plain Glazed Pottery.
II. Sgraffito, or Incised, Pottery.
III. Slip-Decorated, or Slip-Painted, Pottery.
IV. Modeled, or Moulded, Pottery.

I. *PLAIN GLAZED POTTERY.*

In Europe and America, and in fact in almost every civilized country, pottery for ordinary purposes has been made of common clay glazed with lead for hundreds of years. The same style of homely crock or dish produced in Germany and England nearly three centuries ago continues to be made there to-day. The first earthenware essayed by white settlers in the territory of the present United States, at the beginning of the eighteenth century, was of a similar character to that which has been produced at myriads of pot-works throughout the country to the present day. As such ware is usually undecorated, or possesses the most rudimentary embellishments, it is not of sufficient importance to merit more than a passing notice. Ordinary pie plates, glazed flower pots, drinking cups, crocks, jugs, and jars, are well-known forms of this utilitarian product. So similar in appearance is all pottery of this class that it is next to impossible to decide where or when any particular piece may have been made, unless it should bear some distinguishing mark, or be fashioned in some unmistakably characteristic form. Such ware was intended solely to serve the homely purposes for which it was designed.

At potteries where decorated lead glazed ware was produced, by far the larger part of the output was intended for ordinary use, being of such a nature that it could be sold at a low price and readily replaced when broken. Ornamental pieces, such as belong to the second and third classes described here, were made only in limited numbers, either during the leisure time of the potter, or to fill special orders. Such examples were, as a rule, designed for gifts or for the beautifying of the home, and it is because they were carefully preserved and not subjected to hard usage that so many of them have survived until the present time.

In mediæval times one variety of coarse red earthenware was covered with a heavy green or brown glaze. At the beginning of the seventeenth century this same style of ware was extensively manufactured in Staffordshire and elsewhere, the lead glaze being colored by means of metallic oxides.

II. *SGRAFFITO, OR INCISED, POTTERY.*

Sgraffito decoration, or slip-engraving, consists in covering the ware completely with a thin coating, or *engobe*, of slip, or liquid clay, of a different color, through which the ornamental devices are scratched with a pointed instrument, to show the darker color of the body clay beneath. In a general way it may be said that sgraffito work is characterized by dark designs in a white or yellowish field, the decorations being depressed or intaglioed. Sometimes the devices are executed directly on the body of the ware itself, without the superimposed slip, the scratched designs then being of the same color as the ground.

PROCESSES.

Sgraffito pottery was usually finished at a single firing. After the vessels had been formed, and before the clay was entirely dry, the decoration was accomplished, and over this the glaze was applied. The pieces were then placed in the kiln and baked. Sometimes, however, the pieces were fired before glazing, and the glaze was applied to the biscuit ware and subjected to a second baking.

ITALY.

In Italy sgraffito ware was extensively produced in the fifteenth century, but rude examples imbedded in the façades of old Italian churches are believed to date back to the twelfth and thirteenth centuries.

The principal centres of manufacture were Citta di Castello and Castel Durante. At Pavia some of the best work of this character was executed at the latter end of the seventeenth century by Presbiter Antonius, several examples of which are in the South Kensington Museum. A deep dish or bowl in this Museum, measuring twenty-four inches in diameter, belongs probably to the seventeenth century. It is made of yellow clay and covered with a chocolate brown glaze, and bears in the centre a representation of the Crucifixion, painted in several colors. Around the border are Cupids in various attitudes. The outlines of the designs have been incised with a sharp point (see No. 1).

The glaze of the old Italian sgraffito pottery was composed of one part of sand to two parts of lead.

FRANCE.

While surviving examples of sgraffito work from French potteries are not abundant, an excellent specimen is figured by M. Ris Paquot in his "*Histoire Générale de la Faience Ancienne Française et Etrangère.*" This example, which is in the Sèvres Museum, is of red clay and bears a scratched device in the centre representing a tulip plant with five flowers, surrounded by a broad band of lattice or checker work. Around the marly, or border, are inscribed in Gothic, or old German characters, the words:

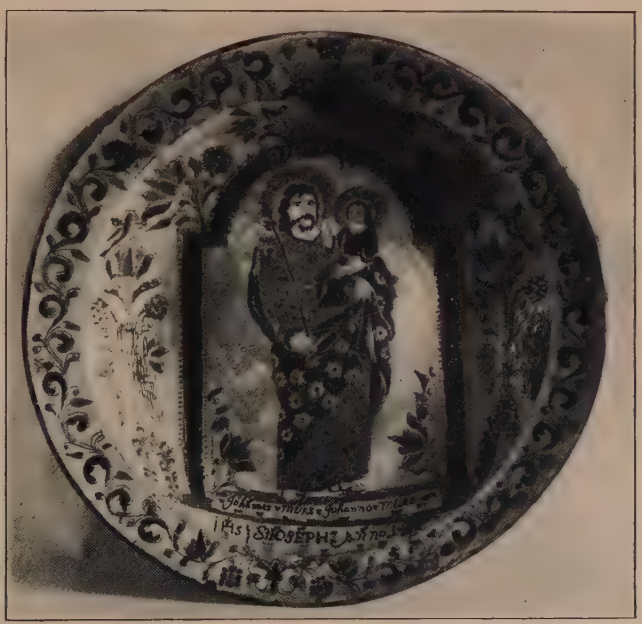
> "Je Cuis planter pour raverdir, vive Truppet."
> I am planted to bloom again, long live Truppet.

After each word is scratched a conventionalized tulip. The surface is covered with a transparent glaze, which reveals the presence of a large amount of oxide of copper that appears in green streaks and patches across the white slip coating. This piece, which is of special interest on account of its striking resemblance, both in the lettering and general treatment, to the Pennsylvania-German ware, has been assigned to the fourteenth century, but we are inclined to attribute it to a considerably later period, the latter part of the seventeenth century. In the same work is figured a similar dish in the Amiens Museum (see No. 2), made of red clay covered with yellow engobe, through which has been graved with a sharp point a device consisting of a man on horseback and a dog beneath. The border is ornamented with foliated scrollwork, the yellow and

1. Sgraffito Dish (24 inches in diameter).
The Crucifixion.
Italy, Seventeenth (?) Century.
Museum No. '82-229.

2. Sgraffito Plate.
Probably Seventeenth Century.
By Entoine of Anglefontaine, France.

3. SGRAFFITO DISH (26 inches).
German Luxembourg, 1713
Trumbull-Prime Collection, Princeton University.



4. SGRAFFITO DISH (22 inches).
German Luxembourg, 1752.
Trumbull-Prime Collection, Princeton University.

red of the superior and lower clays being enriched by touches of green. Over all is a lead glaze, which brings out and intensifies the rich coloring of the clay. On the back of the plate, in letters traced with a point, are the names of the maker and place of fabrication, "Entoine d'Englefontaine."

Another plate of the same character, in the Museum at Amiens, shows a sgraffito design in red and white of a soldier on horseback, with helmet on head and lance in hand, and a foliage border, somewhat similar to that of the preceding. On the bottom is inscribed: "St. George, Patron of Englefontaine."

A third example is decorated with a vase of flowers. To the right and left are figures of a man and woman bearing fruit in their hands, and on the back are scratched these words:

"Ad. Rebaix-M. H. Pilate."

Other pieces in the sgraffito style are embellished with figures of birds and flowers. These productions were made at Anglefontaine, in the Department of Nord, the extreme northern part of France, just across the Belgian line, and not far from the German frontier.

GERMANY.

Sgraffito ware was produced in Germany, notably in Saxony, more than two hundred years ago. There are in the Trumbull-Prime collection, now in the museum of Princeton University, two large dishes or plaques of the sgraffito style, which have been attributed by Dr. Prime to German Luxembourg. One of these, representing the Crucifixion, with figures of Saints, the instruments of the Passion and large flowers, is twenty-six inches in diameter and bears the date 1713 (see No. 3). The other, twenty-two inches in diameter, shows a full-length figure of St. Joseph standing in an arched frame, holding the infant Jesus, above which is the crowned eagle of the Holy Roman Empire. On the border is a wreath of scrolls and flowers, and beneath the figure is inscribed *Johannes Murs, Johanno Murs*, the names of the recipients of the dish, which was probably intended as a wedding gift, and the date 1752 (see No. 4).

To a later period belongs a deep dish, also in the Museum collection, embellished with the representation, in painted slips, of a mounted officer, accentuated with incised outlines. Around the border is a running design of raised red slip dots and engraved waving line (see No. 5).

AUSTRIA.

Similar wares were produced in Galicia, Austria, during the eighteenth century.

SWITZERLAND.

Sgraffito pottery similar to that of Germany was fabricated in the eighteenth century at Langnau, Canton of Berne, and other places in Switzerland.

ENGLAND.

The earliest tiles in England were produced probably in the 12th or 13th century. Encaustic tiles with incised decoration in one color, covered with lead glaze, antedated the inlaid. In the Museum collection is a fragment of a buff clay tile with rudely incised birds. The color of the glaze is dark brown.

Probably belonging to the 17th century is a red clay tile about five inches square with deeply incised pattern, the whole surface being covered with white slip and glazed with lead.

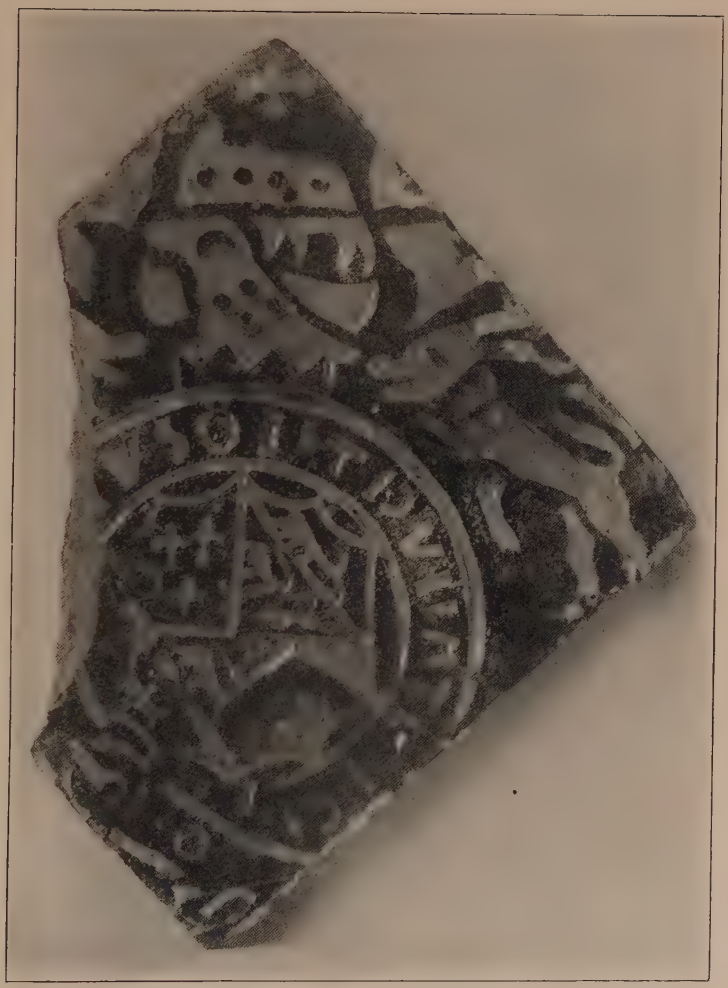
Decoration by means of stamped designs inlaid with clay of a different color, the whole covered with a lead glaze, was practised in England in the Middle Ages. Such tiles were used for flooring in many of the old English churches, and in some instances these tiles were manufactured in the vicinity of the buildings in which they were to be used. The process was as follows:

While the clay tile was still moist the design was impressed in it with a die, or stamp, and the depressions were filled with white pipe clay. The lead glaze which was used, being of a yellowish tint, produced the effect of bright yellow designs in a dark red or brown ground. In this Museum's collection are some good examples of this style, one of which is here figured (see No. 7). It shows the crudely executed arms of Great Britain. These examples are supposed to date back at least as far as the 17th century.

In England sgraffito decoration was resorted to more rarely than in Germany, but several fine pieces are figured by Hodgkin in his work on "Early English Pottery, Named, Dated, and Inscribed." Among the earliest pieces of English sgraffito ware known to collectors is a jug in the Norwich (England) Museum, fourteen inches in height, which bears the date 1670. A jug twelve inches in height, with incised designs and inscription, dated 1698, owned by

5. SGRAFFITO DISH (13 inches).
Germany, Early Nineteenth Century.
Museum No. '03-384.

6. SGRAFFITO JUG (12 inches in height).
Devonshire, England, 1698.



7. Lead Glazed Tile (6½ inches).
Arms of Great Britain,
White Clay inlaid in Red.
England, probably Seventeenth Century.
Museum No. N. 570.

an American collector, is a good example of this style (see No. 6). It is of yellow clay with heavy brown glaze, and is probably of Devonshire production. A similar piece, figured by Hodgkin, bears the date of 1703.

Sgraffito ware was produced to a considerable extent at Wrotham, in Kent, late in the seventeenth, and early in the eighteenth, century.

THE UNITED STATES.

When the first German immigrants settled in Pennsylvania, late in the seventeenth century, they brought the art of sgraffito and slip-decoration with them, and established it as a new process of ceramic manufacture in the States. These pioneer German potters erected numerous small pot-works for the manufacture of such wares as were needed to supply the simple wants of their neighbors. Each local pottery seems to have been supported by the patronage of relatives and friends of the proprietor, or by sales which were made in the neighboring towns.

The processes of the old slip potters in Pennsylvania were practically the same as those which were employed in the Valley of the Rhine in the seventeenth and eighteenth centuries. They soon began to exert a strong influence on their English-speaking neighbors, and about the middle of the eighteenth century a number of American potters in eastern Pennsylvania began the manufacture of sgraffito and slip-decorated earthenware, having adopted the German methods, even to the extent of employing the tulip as a decorative motive and using English inscriptions to beautify their more ornate productions (see No. 8).

The Pennsylvania-German potteries were confined almost entirely to two counties in the eastern part of the State, Bucks and Montgomery. A few other pot-works were scattered through the adjoining counties, but their products are not so well known. The oldest known piece of sgraffito ware from this section bears the date of 1762 (see No. 9). It is a large circular meat dish, fifteen inches in diameter, with a conventionalized floral device in red and green, and around the margin an English inscription:

> "Not be Ashamed I Advice thee Most
> if one Learneth thee what Thou not Knowest
> the Ingenious is Accounted Brave
> But the Clumsey None desire to have 1762."

A square brown-glazed tea caddy, about six inches in height, is owned by Mr. James Terry, of Hartford, Conn., on one side of which is etched, through a coating of yellowish slip, a rude design of a fruit tree with two birds at the base, and the inscription, "Esther Smith, Her Tea Cannister, September 6, 1767," and in the lower right-hand corner the name of the maker, "Smith" (No. 10). Joseph Smith established a pottery in Wrightstown township, Bucks county, Pa., about the year 1763, and while not a German himself, appears to have adopted some of the methods of his neighboring German craftsmen. He was succeeded by Thomas Smith, probably his son, and several sgraffito plates with lines of poetry and dates are in existence, which bear the latter's name.

In the collection of Mr. George H. Danner, of Manheim, Pa., is a pie plate which is also believed to have come from the Smith pottery. The ornamentation consists of a bird, tulips, and a large heart, on the latter of which is scratched the date 1773 and the words,

"This dish and hart
Shall never Part."

Among the most elaborately decorated and inscribed earthenware of the Pennsylvania-German settlements was that produced by one Georg Hübener. We do not know the exact site of his pottery, but it is believed to have been somewhere in the upper part of Montgomery county, where the name was at one time somewhat common. The principal characteristics of Hübener's pieces are two circles of lettering, instead of one, and the inscribed names of persons for whom they were intended, the majority of examples attributed to him being thus distinguished. A large circular meat or vegetable dish shows in the centre an incised device of a two-headed bird, which at first sight might be taken for the royal double eagle of the German Empire, but it is in reality intended to represent a pair of doves with united bodies forming a single heart, typical of love and union. In the space above is the date of manufacture, 1786, while at the sides are large tulips and the initials of the maker, G. H. Around the rim is incised the following:

"Cadarina Raederin Ihre Schüssel,—
Aus der ehrt mit verstant
Macht der Haefner aller Hand."

8. Group of Sgraffito Pottery.

In the Museum of the Pennsylvania Museum and School of Industrial Art.

1. Barber's Basin. Made by John Nase, Montgomery County, Pa., about 1830.
2. Covered Jar, with Tulip Motive.
3. Vegetable Dish, with Bird and Tulips. Made by John Leidy, Montgomery County, Pa., 1796.
4. Flower Jar, with Fuchsia Motive and Inscription.
5. Drinking Cup, with Foliage Decoration.

9. Sgraffito Dish (15¼ inches).
Southeastern Pennsylvania, 1762.
Museum No. '92–42.

10. Sgraffito Tea Canister.

11. SGRAFFITO MEAT DISH (12½ inches).
Peacock and Tulip Decoration.
Made by Georg Hübener, 1789.
Museum No. '96–55.

12. SGRAFFITO DISH (12½ inches).
United Doves and Tulips.

Catherine Raeder, her dish,—
Out of earth with understanding
The potter makes everything.

This is one of the most carefully executed examples of sgraffito ware which has come to light in Pennsylvania, the designs having been boldly carved through the layer of white slip into the red clay beneath, while splotches of dark green in the glaze relieve the monotony of red and white. Close examination will show a network of crackling over the entire ground, purely accidental, of course, but fully equal in regularity and fine effect to some of the Oriental crackle ware which is so highly prized by the connoisseur (see No. 12).

Another pan-shaped dish of similar shape and size is ornamented with equal care and detail (No. 11). The decorations consist of a central circle inclosing a tulip plant with two large flowers, surmounted by a peacock preening his abundant plumes. Outside of this are three concentric bands, on the outer of which is the name of the recipient,—

"Mathalena Jungin ; ihr Schüssel,"

followed by this favorite legend :

"Die Schüssel ist von Ert gemacht
Wann sie verbricht der Häefner lacht
Darum nempt sie in acht."

Madalena Young ; her dish.
This dish is made of earth,
When it breaks the potter laughs,
Therefore take care of it (*in acht nehmen*).

The second circle is filled with ornaments representing tulip blooms and miniature trees, arranged alternately, while the inner band bears the date of fabrication, 1789, and the following inscribed sentiment:

"Blummen Mollen ist gemein
Aber den geruch zugeben vermach nur Gott allein."

To paint (*malen*) flowers is common,
But God alone is able (*vermögen*) to give fragrance.

Andrew Headman operated a small pottery in Bucks county, Pa., at the beginning of the nineteenth century. Several of his

15. Sgraffito Pie Plate (11½ inches).
With Human Figures.
Made by David Spinner, about 1800.
Museum No. '01–169.

16, 17. Two Sgraffito Pie Plates (11½ inches).
Showing continuous Scene of a Deer Chase.
By David Spinner, about 1800.
Museum Nos. '00–74, 76.

gowns and provincial headgear, as models for the aristocratic dames of the fashionable city, while the British officers were represented in red and green uniforms, with whom the fiddler was supposed to be of equal rank and importance. It is amusing to see the stately minuet thus portrayed on a homely pie dish and accompanied by an inscribed sentiment which bears as little relation to the subject as it does to polite literature (see Frontispiece).

David Spinner was one of the foremost potters of Bucks county, Pa. We have not been able to learn when his pottery was established, but it must have been in existence previous to the beginning of the century which has just come to a close, since authenticated examples of his ware are known which bear dates as early as 1801. The old pottery was situated on Willow Creek, in Milford township, near the line of Lehigh county, on Spinner's farm. David Spinner was born in this country on May 16, 1758, his father, Ulrich Spinner, having come from Zurich, Switzerland, in 1739, to Bucks county, where he took up about 400 acres of land. David was considered quite an artist by his contemporaries and decorated the ware with his own hand. He possessed a marked ability for off-hand sketching that exceeded the artistic attainments of the neighboring potters, and he frequently placed his name beneath his designs on plates and other pieces. It would appear that he continued the manufacture until the close of his life, since his granddaughter, Mrs. Elvina S. Dickenshied, possessed a piece of his ware dated 1811, the year of his death. The Spinner family was among the most intelligent and prominent in that section, and for many years the potter filled the office of Justice of the Peace. General F. E. Spinner, treasurer of the United States from 1861 to 1875, whose striking signature on the paper currency will be remembered by many, was a member of the same family.

A number of signed pieces of David Spinner's work are extant, the most characteristic being embellished with figures of gay cavaliers, of mounted horsemen, brilliantly attired dames and hunting scenes. One shows a gentleman and lady in Continental dress (No. 15), and a second bears the representation of a horse race and the words "David Spinner Potter" beneath, while above the head of one of the riders is written "Go for a half a Joe," the latter word being the name of a gold coin in use at that time, an abbreviation of "Johannes," a Portuguese piece, which was equivalent to about fourteen dollars in the currency of this country (see No. 18).

Some of these artistic efforts, while complete in themselves, could be combined to form a connected scene. Two of the plates here shown (Nos. 16 and 17) were so intended, for Mrs. Dickenshied has informed the writer that they always stood together on the mantel of the old home, where they were preserved for many years. By covering the forepart of the horse on the deer plate with the corresponding portion of the lady's steed in the other piece, the representation of an old-time hunt was obtained. This is an interesting illustration of a curious conceit, and it is remarkable that the two parts of the design should be preserved, and in such perfect condition, after the lapse of more than a century.

Of particular interest are two plates with figures of Continental soldiers in gaily colored uniforms, red, green and yellow. One shows a pair of musicians,—a drummer and fifer,—while the other is ornamented with etchings of two warriors standing with their muskets at shoulder arms, above which is scratched the old-time word of command, "Sholder Firelocks." At either side of these twin plates is the characteristic representation of the flowers of the fuchsia, which on this ware shared the honors with the tulip (see No. 19).

Among the most prominent of these early makers of decorated earthenware was Johannes Neesz (sometimes written Johann Nesz, and so spelled on his gravestone), who was born April 14, 1775, and died October 27, 1867, aged ninety-two years. The Neesz pottery was situated near a little hamlet in Montgomery county, Pa., known as Tyler's Port, and was erected some time previous to 1800. It was an exception to the general rule, as it stood in a field back of his residence a few hundred yards, instead of forming a portion of it. It was a more pretentious establishment than any of its kind in that section, but at the present time nothing can be seen of it but the crumbling débris of some of the walls and a hollow in the ground where once stood the old kiln.

It is said that Johannes Neesz learned his trade at an old pottery near Spinnerstown, not far from Tyler's Port. This was in all probability the David Spinner establishment, as we know of no other pottery that existed in that neighborhood. This supposition is strengthened by the marked resemblance in the decorative work of the wares produced by the two potters, which is particularly evident in the drawing of the horses and human figures.

We do not know when Johannes Neesz commenced potting. The

18. Signed Sgraffito Pie Plate (11½ inches).
A Horse Race.
By David Spinner, about 1800.

19. Sgraffito Pie Plate (11½ inches).
Continental Soldiers.
By David Spinner, about 1800.
Museum No. '00–199.

20. Sgraffito Pie Plate (9 inches).
With Tulip Decoration.
Made by Johannes Neesz, 1826.

21. Sgraffito Pie Plate (11 inches).
General Washington on Horseback.
Made by Johannes Neesz, 1805.

22. SGRAFFITO JARDINIERE (12 inches in height).
Made by Samuel Troxel, Montgomery Co., Pa., 1828.
Museum No. '00–22.

23. SGRAFFITO DISH (9½ inches in length).
Made by Samuel Troxel, 1823.
Museum No. '03–14.

earliest dated example of his work which we have discovered was produced in the year 1805, but it is probable that he had then been making decorated ware for some time. The writer has gathered together a most interesting series of pie plates, now exhibited in this Museum, that were made at the Neesz pottery, evidently by the same artist, all bearing a similar central design of a mounted Continental soldier, supposed to have originally been intended to represent General George Washington. The idea was probably suggested by an old print which was at one time a familiar wall piece in the dwellings of the Pennsylvania Germans. The ceramic design was, doubtless, inspired by the death of the nation's great hero, and may have appeared soon after that melancholy event (see No. 21).

The manufacture of both sgraffito and slip-decorated pottery was continued by John Nase, a son, until about 1850.

A fluted, or scalloped, sgraffito dish, of oblong shape, made by Samuel Troxel, in Montgomery county, in 1823, may be seen in this Museum (No. 23). It is uncertain when his pottery was established, but it is probable that it was somewhere near this date, which is the earliest that has been found on any of his productions.

In the collection is also an elaborately decorated earthenware flowerpot or jardiniere, a foot in height and thirteen inches in diameter, from the same pottery. This fine example is almost entirely covered with bands of incised work in conventional designs. A short distance from the top is a projecting ledge, crimped like pie crust, while above this is a narrow zone containing etched figures of birds and flowers; extending around the edge is the following inscription:

"Dieser haffen von erd gemacht
Und wann er verbrecht der hefner lacht."

This pot is made of earth,
And when it breaks the potter laughs.

It also bears the maker's name and the date 1828 (No. 22).

Some two miles west of Tyler's Port, Montgomery county, Pa., Friedrich Hildebrand manufactured earthenware previous to 1830. Examples of his work are not now abundant, but when found they can usually be recognized. Those that have fallen under our observation are distinguished by a grotesque element in the decorative designs, which have the appearance of having been pricked

through the coating of white slip by a sharp point, instead of being incised, as in the usual style of sgraffito work. A small pie plate of this character, procured from a descendant of the maker, and now in the Museum collection, bears in the centre the figure of a lion, *passant*, while around the rim is a well-lettered inscription:

"Ich Liebe was fein ist,
Wann Schon nicht mein ist,
Und nur nicht werden Kan,
So hab ich doch die freud Darn."

I like fine things
Even when they are not mine
And cannot become mine
I still enjoy them.

The surface of the piece has the appearance of being covered with a thin coating of varnish, an effect produced by smearing the inside of the sagger, in which it was fired, with the ordinary lead glaze, which in the kiln would vaporize and form a slight deposit on the ware, technically known as "smear" glaze. On the back of the plate the name of Johannes Leman, a workman, is scratched in the clay (No. 24).

A small sgraffito jar, in the National Museum, at Washington, is a good example of peacock decoration. In this piece no coloring has been used but the natural tint of the clays. Through the white ground, which has been cut away to form the design, the red of the under clay appears, the iridescent eyes of the tail plumes of the bird being represented by a red and white checker-board effect. No date appears on this piece, but the workmanship indicates that it belongs to about the period of 1825 (No. 25).

III. *SLIP-DECORATED, OR SLIP PAINTED, POTTERY.*

Slip decoration, or slip-tracing, consists in trickling liquid clay, or slip, over the surface of the unburned ware, through a quill which is attached to a little earthenware cup, to produce the decorative designs, the slip being of the consistence of thick cream, or batter, usually of a lighter tint than the coarse clay to which it is applied. In a general way, it may be said that slip decoration is characterized by light colored ornamentation on a darker ground, the reverse of sgraffito work, the designs being slightly in relief.

24. Sgraffito Pie Plate (8½ inches).
Made by Friedrich Hildebrand, c. 1830.

25. Sgraffito Jar.
Showing Peacock Motive.
National Museum, Washington,
About 1825.

PROCESSES.

Slip-decorated pottery was generally subjected to but one baking. The patterns were traced on the unburned clay by means of the slip cup, or quill box, and over all the glaze was applied. The ware was then placed in the kiln, and body, decoration and glaze were fired together.

There are several points of difference in the processes of slip decoration as practised in England and America. The English potter was accustomed to use a slip cup which was closed at the top, the only opening being a small air hole, by means of which the flow of the liquid clay could be regulated by the thumb of the operator. When the hole was opened to admit the air the slip flowed freely, and when closed the flow was stopped. The American potter used an open cup and controlled the passage of the decorating material by quickly and dexterously raising the quill when the flow was to be interrupted. Several good examples of slip cups may be seen in this Museum.

The glazing of the English ware was accomplished by dusting over the surface, through a coarse bag, powdered galena or lead ore, which in the oven melted and overspread the ware evenly. In America the glaze, applied in liquid form, consisted of a preparation of red lead, or occasionally of crude ore, mixed with fine clay and water. Dr. Plot, in his "Staffordshire," published in 1686, thus describes the process of glazing slip-decorated and "combed" ware:

"After the vessels are painted they *lead* them with that sort of *Lead Ore* they call *Smithum*, which is the smallest ore of all, beaten into dust, finely sifted, and strewn upon them; which gives them the *gloss*, but not the color; all the colors being chiefly given by the variety of slips, except the *motley color*, which is produced by the blending of *Lead* and *Manganese*, by the workmen called *Magnus*. But when they have a mind to shew the utmost of their skill in giving their wares the fairer gloss than ordinary, they *lead* them then with lead calcined into powder, which they also sift fine and strew upon them as before, which not only gives them a higher gloss, but goes much further too in their work than the lead ore would have done."

A third point of dissimilarity was the employment of oxide of copper, or verdigris, by the Pennsylvania-German potters, to produce the green color so often seen on their products, which on the English ware is seldom, if ever, found.

ITALY.

A variety of slip-decorated ware produced in Italy in the fifteenth century was known as "Mezza Maiolica." This was a coarse red ware covered with a thin coating of white slip on which the decorative designs were painted. It was then glazed with lead over which metallic lustres were frequently applied. Sometimes the outlines of the painted decorations were traced in black or in blue. "It was about the year 1300 that the method of covering the clay with a 'slip' or 'engobe' of white earth, or the coarser earth of Verona, was first adopted. Slightly baked, it was glazed with 'marzacotto' (oxide of lead and glass), applied wet and again fired; and this glaze was variously coloured yellow, green, black and blue, by iron, copper, manganese and cobalt."*

FRANCE.

It is known that slip-decorated pottery was made at various places in France, but very few pieces have been preserved. At Lezoux fragments of slip ware have been unearthed, together with one of the little slip cups or "pipettes" used in decorating.

GERMANY.

Just when slip-decorated pottery was first made in Germany is a matter of conjecture, but it is believed that the art of true slip decoration antedated the sgraffito style of ornamentation in the Valley of the Rhine by many years, being firmly established fully as early as the end of the sixteenth century, or soon after the introduction of the tulip into that country. This flower, a native of the shores of the Mediterranean, in the Levant, or that region to the east of Italy, extending into Turkey and Persia, is said to have been brought from Constantinople to Augsburg by Konrad von Gesner, a noted botanist and zoölogist of Switzerland, in the year 1559, where it soon came into popular favor. In the seventeenth century the cultivation of this plant developed in Holland to such an extent that it became one of the most remarkable horticultural manias of the world's history, and fabulous prices were frequently

* South Kenzington Handbook on *Maiolica*, by C. Drury E. Fortnum, F.S.A., p. 11.

26. Slip-Decorated Dish (15 inches).
German, 1629.
Museum No. '05–442.

27. Slip-Decorated Dish (12 inches).
Polychrome Designs on Black Ground.
Made in Germany in 1826 and brought to Pennsylvania.
Museum No. '01–6.

paid for new and rare varieties. The *Tulpenwuth*, or "Tulip Madness," extended into Germany and continued to rage there for many years. The German potters of the seventeenth and eighteenth centuries, particularly throughout the Rhenish Palatinate, employed this flower extensively as a decorative subject on their slip-ornamented earthenware. It is found in illustrations 3 and 4, and figures on much of the earlier glazed wares of that country.

A large dish of German workmanship, in the Museum collection, bears the early date of 1629 (see No. 26). The clay is of a dirty white or buff color. The central design of a stag and tree has been painted with colored slips, while around the rim or marly is traced in brown slip the following inscription in archaic lettering:

"Ich bin ein gerst (gast) auf ferner Zeitt
Gelob sei Gott in Ewigkeitt."

We are indebted to Prof. C. H. Plugge, of Washington, for the following liberal translation:

I am an old guest of yours;
May God be praised forever.
Or, Thank God that I am an old guest of yours.

The orthography is that of the first quarter of the seventeenth century. The date is the earliest we have met with.

In this Museum is an interesting example of German slip-decorated ware of a later period, a bowl-shaped dish of bright red clay covered with a jet black, manganiferous glaze. The ornamentation is traced in brightly colored slips,—red, yellow, green, and white,—which stands out effectively on the glossy black ground. In the centre is a house, on the roof of which is perched a gigantic bird; at the side is a female figure and an enormous garden vase filled with flowers, while beneath is the date, 1826 (see No. 27). This dish was brought from Germany by the recent owner, who settled in the Pennsylvania-German district. Imported pieces of this character, which are now so rarely met with in this country, were once comparatively abundant here, and exerted an important influence on the art, as we shall see, in the Pennsylvania-German community.

SWITZERLAND.

The ceramic wares of Germany and Switzerland have always been more or less closely allied. Slip-decorated ware, in the German style, was produced by the Swiss potters to a considerable extent in the eighteenth, and probably in the seventeenth, century. Most characteristic are the bowls and tureens with covers built up into crown-shaped ornaments by the coiling of thin ropes of clay into spirals and scrolls, with interstices and edges finished with little balls of clay and bead work, the entire surface being relieved by dots and dashes of white slip.

ENGLAND.

Slip decoration does not appear to have been practised by the English potters to any extent prior to the middle of the seventeenth century. Much of the pottery made before that period, which by some authors has been improperly classed with slip-traced ware, was embellished with applied mouldings of white or yellow clay, and was therefore an entirely distinct product. A tyg, or drinking cup, with several looped handles, in the Liverpool Museum, is made of common red clay to which stamped relief ornaments of white clay and the date 1612 are attached. Similar examples, of a little later date, were made at Wrotham in Kent. The decoration was accomplished by sticking little pieces of white or yellowish plastic clay to the surface and impressing relief devices upon them with metal or wooden stamps. Of a somewhat similar character was the fine red and black ware embellished with ornaments of white clay stamped in relief by the aid of seals or dies, which was brought to great perfection by Astbury soon after 1710. At a later date the same potter invented his Portobello ware with embossments of white pipe clay on a fine red or faun colored body, representing ships, fortifications and figures, in commemoration of the taking of Porto Bello by Admiral Vernon in 1739.

One of the earliest varieties of slip ware was decorated by "combing." While the body was still moist a slip of another color was poured upon the clay. The plastic body and liquid slip were then combed together by means of a many-pointed tool, or brush, of leather, wood, or wire, which produced a marbled or veined effect in two colors. Tygs, posset pots, piggins, and owl-

28. Slip-Decorated Dish.
Queen Elizabeth and the Earl of Leicester.
Staffordshire, England: Eighteenth Century.
Nottingham Art Museum.

29. Slip-Decorated Posset Pot (7 inches in diam.).
Staffordshire, England, 1702.
Museum of Fine Arts, Boston.

shaped jugs of marbled ware were at one time abundant in the Staffordshire district.

True slip-decorated pottery was produced at various places in England. We shall describe here only the most important and characteristic varieties.

WROTHAM SLIP.

Slip ware was made here from about 1654 to 1710, or perhaps a little later. The ware was of a rich red color, decorated with yellow or buff slip designs. Ropes of light colored clay, or of red and white clay twisted together, frequently extended down the outside surface of the handles, and little drops of white slip were applied to the red ground freely. The predominating articles of Wrotham ware are tygs, posset pots, jugs, and candlesticks.

METROPOLITAN SLIP.

In London and near by, slip ware has been found in great abundance. This ware is of a darker body than that of Wrotham and the decoration is confined almost entirely to simple bands and wavy lines of white slip and inscriptions rudely traced in large letters. The pieces usually found are cups, mugs, and jugs. The earliest known piece bears the date 1638. The name "Metropolitan Slip Ware" has been given to this variety.

STAFFORDSHIRE SLIP.

The most important centre of slip decoration in England, in the latter part of the seventeenth and the first part of the eighteenth century, was North Staffordshire. Foremost among the slip potters were Thomas and Ralph Toft, some of whose pieces bear dates as early as 1676 and 1677. Numerous large circular dishes, ranging in size from twelve to upwards of twenty inches, with trellised borders and central designs representing eminent personages, are inscribed with the names of these potters. Other prominent slip ware makers in the Staffordshire district were Ralph Simpson, T. Johnson, Ralph Turner, Thomas Sans, Joseph Glass, William Wright, and William Taylor. Their principal products were similar in form to those produced in Wrotham and London, but peculiar to this district were the miniature cradles which were made in considerable numbers. On account of the distinctive character of the work of the Tofts, all slip-decorated ware in England has come to be generally known as "Toft Ware."

DERBY SLIP.

To the Cock Pit Hill pottery, Derby, a distinctive style of decoration has been attributed. The designs were outlined in relief, and into the grooves between slips of several different colors were poured. All slip-decorated dishes of circular form were shaped over a convex mould, and to produce the raised outlines the patterns were engraved in the surface of the mould. The clay pressed into these depressions would take the designs in relief. The effect of this style of decoration was similar to that of champlevé enamel, the colored slips being sunk in the grooves between the ridges. Little drops of white slip were then scattered over the surface of the slip designs.

At Tickenhall rude slip ware was made in the seventeenth and eighteenth centuries.

We figure here (No. 28) one of the large dishes with trellised borders of the Staffordshire style. The original is in the Art Museum of Nottingham, England. The figures in the centre are intended to represent Queen Elizabeth and the Earl of Leicester.

In the Museum of Fine Arts, Boston, is an excellent example of English slip ware, a posset pot of yellow clay, seven inches in diameter, with an upright handle at each side. The decorative motives consist of rudely traced tulips and roses, arranged alternately, the outlines being slightly raised in brown slip, covered with thickly set dots of white slip. Around the upper margin is the inscription, "THE BEST ES NOT TOO GOOD FOR YOU," and the date 1702 (No. 29).

It is interesting to note that on many of the early English slip-traced pieces the principal decorative motive is the tulip, which fact suggests the probability that the art of slip decoration was introduced into England from Germany.

Slip-decorated pottery, or "Toft Ware," has been extensively counterfeited in England, and many spurious pieces have found their way into private cabinets and public collections.

THE UNITED STATES.

The earliest known piece of slip ware found in Pennsylvania is a shaving dish in the collection of Mr. George H. Danner, of Manheim, Lancaster county, Pa., bearing the date of 1733.

The oldest example of slip-decorated earthenware in this Mu-

30. Group of Slip-Decorated Pottery.

In the Museum of the Pennsylvania Museum and School of Industrial Art.

1. Large Vegetable, or Meat, Dish. Tulips and Double Inscription, 1769.
2. Jar. Made by Christian Klinker, Bucks County, Pa., 1773.
3. Pie Plate, with Dove. Made by Benjamin Bergey, Montgomery County, Pa., about 1830.
4. Sugar Bowl, with Crown-shaped Lid. Made by John Nase, about 1830.
5. Pie Plate, with Officer on Horseback. Made by Benjamin Bergey, about 1838.

seum, from the Pennsylvania-German district, is a shaving basin embellished with paintings of barbers' implements in white slip,—a razor, scissors, comb, and cake of soap. On the edge of the sunken part, or *cavetto*, is a little shelf for the soap. Around the margin is the following inscription:

"Sibe (siebe) du armer bart
Jetz must von deiner schwart."

(I must) lather you, poor beard;
Now (you) must (come) from your hide.

The origin of this piece is not known, but it was undoubtedly produced at one of the earlier potteries of the district, probably previous to 1750 (No. 31).

In some respects the finest example of American slip-painted ware thus far discovered is a large dish in this Museum, seventeen and a half inches in diameter, which was made in 1769 (see No. 32). The central decoration is a three-flowered tulip boldly traced in raised white slip with bright green centres. Around the sloping margin are two circles of inscriptions in archaic lettering, only portions of which are decipherable. The outer line reads as follows:

"Aufrichtig gegen jedermann
Vertraulich gegen wanich
Verschwiegen sein so vül mann kahn
Als wer ich bin der bin ich
Und dasz ist wahr. Ao. 1769."

True to every man
Familiar to few (*wenig*),
To be reserved as much as possible (*viel*),
Then it is known that what I am, that I am,
And that is true. Ao. 1769.

A deep dish with sloping sides, measuring fourteen inches across the top, is of a yellowish clay, on which has been traced heavy lines of white and green slips (No. 33). A bird stands beneath the protecting shadow of a bending tulip, encircled by an ancient German proverb, in slip-traced lettering, the words being separated by vertical waving lines in green slip:

"Glück und unglück
Ist aller morgen unser Frühstük."

Luck and misfortune (unluck)
Are every morning our breakfast.

Belonging to about the same period,—the end of the eighteenth century,—is a fine large dish with slip-traced design of tulips and birds and the following quotation:

"Sing, bet und geh auff Gottes wegen
Vericht das deine nur getreu."*

Sing, pray and go on God's way
Perform what thou hast to do faithfully.

The lettering and central decoration are traced boldly in white slip, which stands out in sharp contrast to the rich red body of the ware. The work is simple and effective and reveals the hand of an experienced slip painter (No. 34). It is probable that this and the preceding were made by John Leidy, of Souderton, Montgomery county, Pa.

Among the figure subjects used in decorating the old Pennsylvania-German wares the fish appears but rarely. In sgraffito work it has been found occasionally, but only as one of a number of minor details. Of the slip-traced pieces only one example in the collection bears this device. Here the fish motive is the principal one, covering the entire centre of a large dish. Above and below are foliated ornaments, and on the edge is the date 1801. It is not probable that any particular species of fish was in the mind of the artist, as no ventral or dorsal fins are shown and the caudal fin or tail is divided into three parts, the scales being represented by parallel, waving lines. This dish was intended for serving fish or meat at the table (see No. 35).

In the Museum collection are several examples of a rich dark brown or chocolate color, probably the product of a single pottery, and distinctly different in appearance from the ordinary red ware produced in eastern Pennsylvania. The peculiar color was obtained by glazing with red lead to which manganese had been added. In the majority of these pieces the brown tint did not extend to the red body beneath, but in one instance the clay itself had also been similarly colored so that the body and glaze are of the same dark hue throughout. In all of these pieces the orna-

* Mr. F. D. Langenheim, of Philadelphia, has recognized these lines as forming the first two verses of the seventh stanza of an old German hymn, beginning "Wer nur den lieber Gott laszt walten," written in 1640 by Georg Neumark, court poet and librarian in Weimar, born 1621, died 1681. This was his most celebrated hymn, being first printed in 1657.

31. Slip-Decorated Shaving Basin (8 inches).
Eastern Pennsylvania, c. 1750.
Museum No. '03-368.

32. Slip-Decorated Dish (17½ inches).
Eastern Pennsylvania, 1769.
Museum No. '93-190.

33. Slip-Decorated Dish (14 inches).
Probably made by John Leidy, Souderton, Pa., c. 1796.
Museum No. '93–217.

34. Slip-Decorated Dish (14 inches).
Probably made by John Leidy, c. 1796.
Museum No. '00–9.

35. Slip-Decorated Dish (14½ inches).
Fish Decoration.
Southeastern Pennsylvania, 1801.
Museum No. '02-13.

36. Slip-Decorated Deep Dish (13 inches).
Polychrome Decoration on Chocolate-colored Ground.
Southeastern Pennsylvania, c. 1840.

mentation has been traced in liquid slips of various colors,—white, green, blue, dark brown and olive, in feather-shaped and serpentine devices. Incised decorations do not appear to have been attempted on this variety of clay, for the reason, perhaps, that their effectiveness depended on the transparency of the glaze to bring out the bright red color of the body, while the opaque quality of the manganese glaze would entirely destroy this desired effect, leaving instead a plain surface with slightly depressed and indistinct decorative patterns of a uniform dark color.

The most elaborate example of this character in the collection is a large, deep, flat-bottomed vegetable dish, with horizontal edge or marly and a central design of a tile-roofed house, at one side of which is a porch on which the figures of a man and woman are shown in the attitude of shaking hands. At either side is a tree laden with enormous apples, which are represented by drops of white slip. There is no name or date on this piece, but its age may be approximately fixed by a somewhat similar dish with a rude slip-traced house in the centre and the date 1843 beneath (see No. 36). These pieces strongly resemble, both in the color of the glaze and the decorative treatment, the imported German dish shown in No. 22.

A curious variation in decorative treatment was the moulding of dishes in an engraved matrix. The ordinary circular pie plates were always shaped over a convex, plainly curved form, but some half dozen dishes which have recently come to light indicate the employment of a somewhat more elaborate process. These pieces are octagonal in form, the eight flat sides sloping inward toward the centre. They are about eight and a half inches in diameter and an inch and a quarter in depth. The ornamentation was engraved or cut in the surface of the convex, octagonal mould, which was reversed in the finished dish, standing out boldly in relief. The entire surface was covered with a lead glaze so that the ground and reliefs are of a uniform dark red color. While these pieces were new and fresh the decorative device was not so distinct as in the variously colored slip designs, but long use has worn away the surface of the glaze on the raised parts, and the moulded design has been brought out more clearly. The central device is a tulip, supported on either side by what appears to be a cluster of grapes and a six-pointed star. Beneath, in a rectangular panel, are the initials (presumably of the maker) I. T., and the date 1794. The

eight side panels contain alternately representations of bunches of grapes and crossed swords, while the angles of meeting are embossed with raised lines in the herring-bone pattern. All of these pieces appear to have been formed in the same mould, such as was formerly used in casting metal trays. One is owned by Mr. Henry D. Paxson, of Holicong, Bucks county, Pa., and another is in the collection of this Museum. We cannot with any degree of positiveness attribute these pieces to any particular pottery, but it is probable that they were made by Jacob Taney, in Nockamixon township, Bucks county (see No. 37).

Charles Headman, son of Andrew Headman (see p. 13), made slip-decorated pottery in the same county at a later date. Among the productions of his pottery are flower vases with five tubes branching out from a ring-shaped body of coarse, red pottery, with rude floral slip designs in low relief, in green, brown and yellow (see No. 38).

Some of the slip-decorated pieces found in the Pennsylvania-German district have been attributed, by those from whom they were obtained, to Benjamin Bergey, who is said to have operated a pottery in Montgomery county in the first half of the last century. These are of a different character from decorative slip-traced ware made at other German potteries. The designs, in white slip, after being trailed on the surface of the ware from a slip cup, were beaten into the red clay, presenting the appearance of inlaid, instead of relief, work. Five such examples are known, four of which may be seen in the collection of this Museum, and whether produced by Bergey or another potter are unquestionably from the same source. One of these, evidently of the period of about 1830, bears in yellow on a red ground the figure of a pigeon or dove standing on a twig in the act of plucking its breast (see No. 39). It is possible that this was intended to represent the pelican, since it bears some resemblance to the drawings of that bird occasionally found on the old certificates of birth, marriage, and death, and other illuminated work of the Pennsylvania Germans, in which drops of blood are shown falling from the pierced breast of the parent bird.

A second example of Bergey's work is a plaque, fourteen inches in diameter, decorated with a horse, on which is mounted an officer of disproportionate size, while beneath is the date 1838 (see No. 40).

37. Octagonal Dish (9¼ inches).
Moulded Relief Decoration.
Made by I. T., 1794.
Museum No. '01–7.

38. Flower Vase (11 inches in height).
Slip-Painted Decoration.
Made by Charles Headman, 1849.
Museum No. '92–88.

39. Slip-Decorated Pie Plate (13½ inches).
White Slip Beaten in.
By Benjamin Bergey, about 1830.
Museum No. '93–218.

40. Slip-Decorated Dish (15 inches).
Officer on Horseback.
Made by Benjamin Bergey, 1838.
Museum No. '02–14.

As a rule, the ornamental slip-traced pieces were intended for decoration rather than for service, as the raised tracings would be likely to chip off when subjected to heat or hard usage. The above-described examples, however, show signs of considerable use, having been made in the same manner as the ordinary utilitarian pie plates, which are decorated with simple curved and zigzag lines.

The exhibit of sgraffito and slip-decorated earthenware in this Museum from the Pennsylvania-German potteries, forming a portion of the John T. Morris collection, is the most important of its kind in existence. It consists of 150 examples, covering the period from about 1750 to 1850, after which the manufacture practically ceased.

Slip decoration in its primitive stages is now a lost art in the United States. It flourished, principally in Pennsylvania, for nearly a century and a half. Its decadence commenced with the advent of pewter, and when the cheaper grades of white crockery began to be introduced the products of the German potteries ceased to be in demand.

Slip decoration was the forerunner of the modern art of painting on the unbaked ware with colored clays, as exemplified in the Rookwood pottery of the present day. Its highest artistic development is found in the *pâte-sur-pâte* process, as practised by Mr. M. L. Solon at the Minton factory in England, who is recognized as the greatest exponent of this beautiful art.

IV. *MODELED, OR MOULDED, POTTERY.*

Throughout Europe moulded or modeled lead glazed pottery was produced in abundance during the eighteenth and nineteenth centuries. In Germany clumsy earthenware figures were made at numerous local pot-works for the delectation of the common people. There is in the Museum collection a good example of furniture or stove rest of the eighteenth century, consisting of a support or ledge on which the stove foot was raised from the floor, modeled in front in the form of a woman's head and bust (No. 41). It is made of buff colored clay, covered with a brownish glaze, the gift of Mrs. John Harrison.

In Staffordshire, England, Enoch and Ralph Wood and Thomas Whieldon (who was in partnership with Josiah Wedgwood about the middle of the eighteenth century), among others, produced

pottery figures and groups with mottled glazes for mantel decoration. A water jug, lent by Mrs. Jones Wister, modeled in the semblance of a woman's head, is supposed to represent the features of Queen Victoria, at the time of her coronation in 1837. The clay is light yellow, the upper portion being colored a deep brown by the use of manganese in the glaze (No. 42). It is of Staffordshire manufacture.

During the latter half of the eighteenth century many of the potters in the United States, particularly those in the German communities of Eastern Pennsylvania, made ornamental pieces of common red clay, glazed in brown. Toys, whistles, money banks and small figurines are frequently found, and several good examples of these are shown in the collection of American pottery.

During, and for some time succeeding, the exciting presidential campaign of 1840, numerous political designs were produced by American glass makers and potters, prominent among which was the "Log Cabin" device, having reference to the birth-place of Gen. W. H. Harrison, the candidate for the Presidency. A money safe, of yellow earthenware, with green and brown mottled glaze, with the figure of a raccoon on the roof and a hard cider barrel at the door, was produced at one of the old Philadelphia potteries. A good example may be seen in the Museum collection.

The United States Pottery, Bennington, Vt., was one of the most important establishments for the manufacture of bone china, yellow and white ware in this country, from 1846 to 1858, but it is known principally for its "Patent Flint Enameled Ware," a fine quality of Rockingham pottery, composed of a light yellow, or buff, clay, covered with heavy, variegated glazes, of great depth and richness of coloring, first produced in 1849. Toby jugs, bottles in the form of a man, hound-handle hunting pitchers, picture frames, large figures of cows, stags, dogs and lions, small statuettes, candlesticks, book flasks, tall vase-shaped goblets and toby match boxes are a few of the articles produced in this ware. The glazes are of great variety of colorings,—blackish brown, yellow, blue and olive, —combined in mottled effects. So characteristic is this ware that it is easily recognized wherever seen (see Nos. 44, 45, 46).

The second variety of lead glazed pottery, made of white, or refined, clays, will be treated in a separate Primer.

41. Lead Glazed Stove Rest (6¼ inches in height).
Germany, Eighteenth Century.
Museum No. '06-317,

42. Lead Glazed Jug (6½ inches in height).
Head of Queen Victoria (?).
Staffordshire, England, c. 1840.
Museum No. Y. 144.

43. Lead Glazed Money Bank (4⅝ inches in height).
Log Cabin and Raccoon Design; Yellow Glaze.
Philadelphia, Pa., 1840–1852.
Museum No. '95–77.

44, 45, 46. "Flint Enameled" Toby Jugs and Bottle (5½ and 10¼ inches in height).
U. S. Pottery, Bennington, Vt., 1849.
Museum Nos. '97-38, '02–15.

INDEX.

American pottery collection, 30
Amiens Museum, 8, 9
Anglefontaine, 9
Antonius, Presbiter, 8
Austria, 10

Bennington, Vt., 30
Bergey, Benjamin, 28
Black ground, 21
Boston Museum, 24

Castel Durante, 8
Champlevé enamel, 24
Characteristics, 5
Chocolate brown glaze, 8, 26
Citta di Castello, 8
Cock Pit Hill pottery, 24

Danner, George H., 12, 24
Delft ware, 5
Derby slip ware, 24
Devonshire pottery, 11
Doves, 12, 28

Earl of Leicester, 24
England, 10, 22
Entoine d'Englefontaine, 9

Figurines, 30
"Flint Enameled" ware, 30
Flower vases, 28
France, 8, 20

Galicia, 10
German ware in Pennsylvania, 21
Germany, 9, 20
Gesner, Konrad von, 20
Glass, Joseph, 23
Glaze, black, 21
  chocolate brown, 8, 26
  composition, 8
  green, 19
  manganese, 5, 26
  "smear," 18
  tin, 5
Glaze of Italian sgraffito ware, 8
Glazing, Methods of, 5, 19
Green glaze, 19

Harrison, Mrs. John, 29
Harrison, Gen. W. H., 30

Headman, Andrew, 13, 28
Headman, Charles, 28
Hildebrand, Friedrich, 17, 18
Hodgkin, 10, 11
Holland, 20
Hübener, Georg, 12

Incised pottery, 7
I. T., potter, 27
Italy, 7, 20

Johnson, T., 23

Langenheim, F. D., 26
Langnau, 10
Lead glazing, Origin of, 6
Leidy, John, 26
Leman, Johannes, 18
Lezoux, France, 20
Log Cabin design, 30
London, England, 23
Luxembourg, 9

Manganese glaze, 5, 26
Metropolitan slip ware, 23
Mezza maiolica, 20
Minton factory, 29
Mischianza, 14
Modeled pottery, 29
Morris, John T., collection, 29
Moulded ware, 27
Murs, Johannes, 9

Nase, John, 17
National Museum, Washington, 18
Neesz, Johannes, 16, 17
Nesz, Johann, 16
Neumark, Georg, 26
Norwich Museum, 10
Nottingham Museum, 24

Origin, 6

Pavia, 8
Paxson, Henry D., 28
Peacocks, 13, 18
Pelican, 28
Pennsylvania-German potteries, 11 *et. seq.*
Pennsylvania Museum collection, 29
Persia, 20

Plain glazed pottery, 6
Plot, Dr., 19
Plugge, Prof. C. H., 21
Portobello ware, 22
Posset pots, 22
Prime, Dr. W. C., 6, 9
Princeton University, 9

Queen Elizabeth, 24
Queen Victoria, 30

Ris Paquot, 8

Sans, Thomas, 23
Saxony, 9
Sèvres Museum, 8
Sgraffito ware, 7, 24
Shaving basin, 25
Simpson, Ralph, 23
Slip-decorated ware, 18, 19
Slip-decorated ware, earliest, 21
Slip decoration brought from Germany, 11, 24, 27
Slip designs beaten in, 28
Slip ware, Derby, 24
Metropolitan, 23
Staffordshire, 23
Tickenhall, 24
United States, 24
Wrotham, 23
"Smear" glaze, 18
Smith, Joseph, 12
Smith, Thomas, 12
Solon, M. L., 29
South Kensington Museum, 8
Spinner, David, 15, 16
Spinner, Gen. F. E., 15
Staffordshire, 30
Staffordshire slip ware, 23, 29
Switzerland, 10, 15, 20, 22

Taney, Jacob, 28
Taylor, William, 23
Terry, James, 12
Tickenhall slip ware, 24
Tiles, 10
Tin enamel, 5
Toby jugs, 30
Toft, Thomas and Ralph, 23
Toft ware, 23, 24
Toys, 30
Troxel, Samuel, 17
Trumbull-Prime collection,
Truppet, 8
Tulip in decoration, 20
Tulip mania, 20
Turkey, 20
Turner, Ralph, 23
Tygs, 22

United States, 11, 24
United States Pottery, 30

Vernon, Admiral, 22

Washington, George, 17
Wedgwood, Josiah, 29
Whieldon, Thomas 29
Wister, Mrs. Jones, 30
Wood, Enoch and Ralph, 29
Wright, William, 23
Wrotham, 11, 22, 23
Wrotham slip ware, 23

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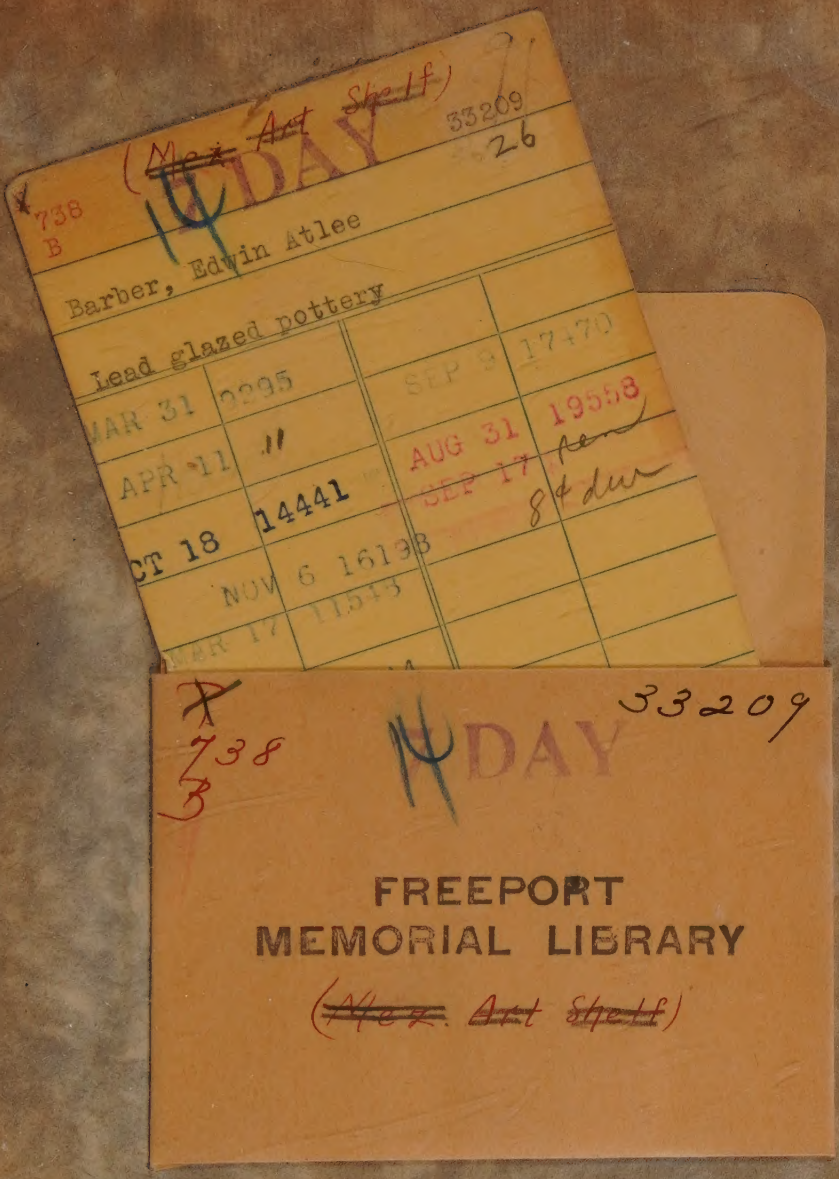
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